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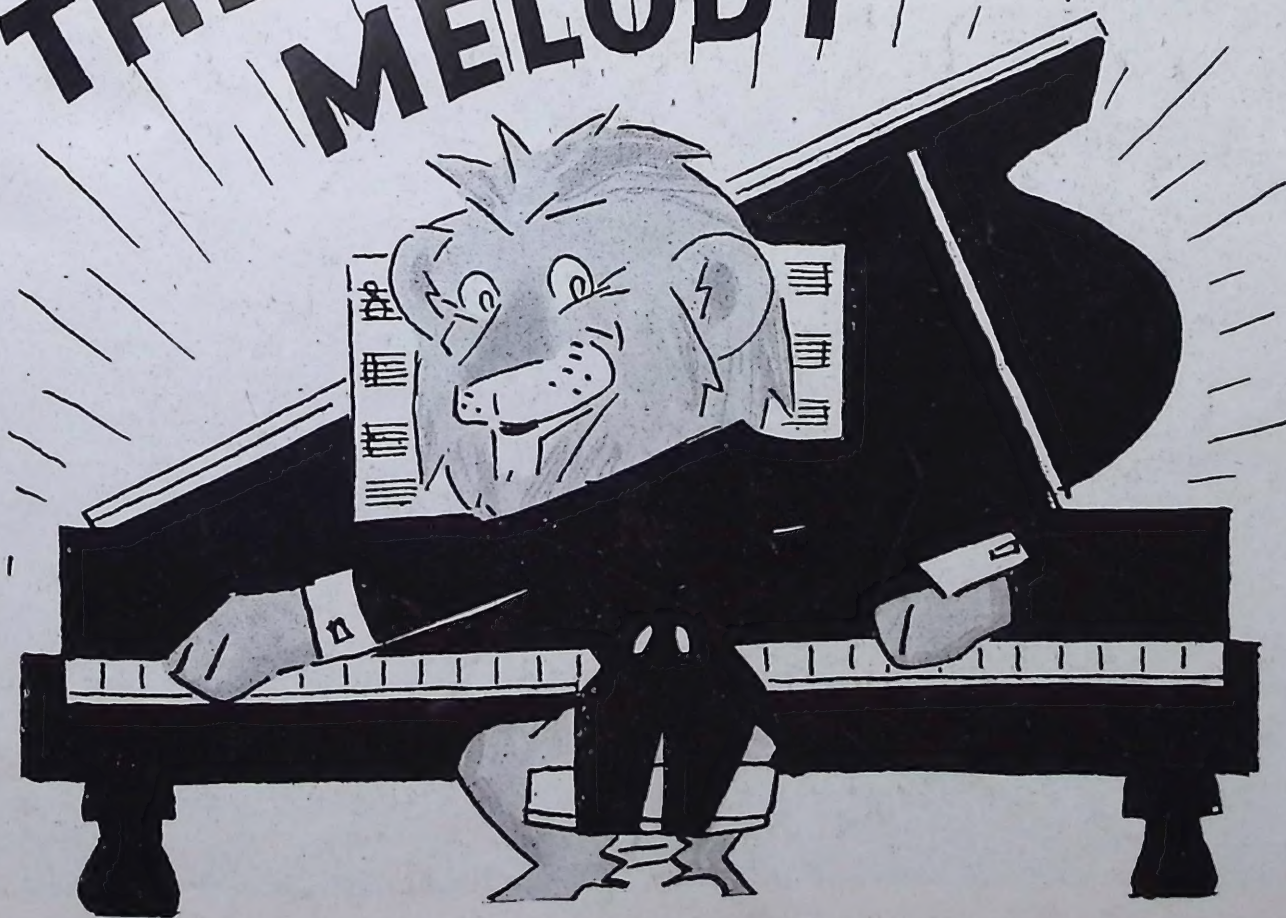
Vol. 20, No. 44

TORONTO 2, CANADA

March 2nd, 1929

**EVERYBODY'S JOINING IN THE CHORUS!**

## THE BROADWAY MELODY



PUBLISHED BY  
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED  
259 SPADINA AVENUE, TORONTO 2

# THE TALK OF THE INDUSTRY



Only those who have watched at the Astor Theatre, N. Y. or at Grauman's Chinese Theatre, Los Angeles, can know the thrill of this greatest hit in the annals of stage or screen. Standees matinee and night. Advance sale mounting to amazing totals. Every existing record smashed in first week. "The Broadway Melody" is the biggest event in this industry in ten years!

# Canadian Moving Picture DIGEST

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RAY LEWIS

Editor and Managing Director

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## "Wales" and "Lindy"



ETRO-GOLDWYN-MAYER'S News Reel at Loew's this week gave us flashes of H. R. H. The Prince of Wales visiting the homes of the miners in England, and flashes of "Lindy," America's Flying Hero.

"Wales" received a great reception, "Lindy" received an equally great reception.

It was interesting to note the reaction to "Wales" and "Lindy" in this popular Loew's Theatre, Toronto, filled ninety percent with working and middle-class people, young and old, about equally divided.

It was inspirational to note that here was a Canadian audience, in a Canadian theatre, applauding with equal enthusiasm the sportsmanship of the royal son of the King of England; and the sportsmanship of a democratic son of America.

Public sentiment expressed itself as loving both these men, regardless that in connection with H. R. H. The Prince of Wales, there is innate in all Britishers a feeling of inherited love, tradition, loyalty, of family and national relationship and all that goes with the principle of "Dieu et Mon Droit."

No two Ambassadors of this age, without portfolio, have so endeared themselves to the people as "Wales" and "Lindy."

The world loves "square shooters," even though the world sometimes grows sentimental over escaped convicts; and is inclined to involuntarily set up a kind of cheer when these "under-dogs" escape recapture.

The world loves the personality which is big enough to be human, big enough to be modest, big enough to be a "regular fellow."

"Wales" and "Lindy" are "regular fellows," and that is why the world forgets any difference of position to applaud, for all men are only as great as the greatness of their ability to be great; and history has revealed many a peasant a prince among men, and many a prince less than a peasant.

"Wales" in the United States was received like a son of their own, a royal, democratic son, loved not for his princely position, but loved because he is "a prince of a good fellow."

This feeling of friendliness between Canada and the United States should be fostered and nourished by the statesmen of both countries, and no misunderstanding, no propaganda should be permitted to destroy a bond which should remain as eternal as the source from which the United States and Canada sprang.

There has been much editorial comment in the United States, in Canada, in connection with an alleged ill-feeling.

There have been rumours of tariff reprisals; and the kind of talk which is the "rift within the lute" of international harmonies.

The screen can be an ambassador for both countries. It can spread its gospel of Anglo-American friendship, for at the very root of the United States, of the British Empire, lies one seed from which sprang one people, one language, regardless of boundaries named by Man.

Ray Lewis

# RAY



RAY LEWIS

# PRESENTS

I SAW "The Bellamy Trial" an all-talking M-G-M feature, at the Embassy Theatre, New York, with Leatrice Joy and Kenneth Thompson. A real treat, well-balanced, well-acted, well-cast, altogether very excellent entertainment carrying a powerfully-told and intense story-interest, suspense, and action to its very finale.

*By the way, but of much interest, The Embassy has a woman manager, a Miss Grace Niles, the only lady-manager on the entire Loew circuit.*

MISS NILES has "won her spurs" by merit. She was formerly treasurer of The Embassy and preceding this position was treasurer of "The Big Parade" at the Astor for two years.

*Miss Niles is slim, magnetic, black-eyed and full of executive ability. She watches her show faithfully twice daily and the house looks and functions as if Miss Niles was "on the job" all the time.*

*Mr. Clarence Robson, Eastern Division Manager of Famous Players, is getting along nicely, according to reports. Mr. Robson had a very bad fall about a week ago when he tripped and fell down the lengthy steps of the Uptown Theatre.*

YOU would get a real "kick" watching "our Oscar Hanson" handle the big desk in Tiffany-Stahl's New York office. Seven years in Canada; and he stepped right into a big job, just as if he had been handling that kind of a job all the time. Of course Oscar Hanson's former connection with Canadian Educational did not give him any time to keep his feet on the desk. Oscar put over "Dawn," after it had been condemned in enough provinces in Canada to kill the picture. But step by step Oscar broke through and "Dawn" turned out to be not only a good bet, but a profitable one. Mr. Hanson tells me that Tiffany-Stahl has booked George Jessel to appear in a new picture.

MR. EARLE HAMMONS is wearing "the smile that won't come off." Wherefore? Educational's

Sound pictures have created a riot! The whole Trade in New York is boosting, which shows us that "the goods" ever wins over competition; and even makes competitors its sales force.

I HAD a talk with Mr. P. D. Cochrane of Universal and his estimable brother, Mr. R. H., of course we talked "Broadway" and "The Show Boat," and of course we agreed that this was box-office conversation and then some!

*"The Show Boat" should make a great picture. It has everything by way of story material, songs, music, dancing, characterizations, sets, costumes to make it a "dearly beloved" of Universal's.*

UNIVERSAL has put its best in "The Show Boat," and I feel in my bones, which are still young enough to feel normally, that "The Show Boat" will have "It."

Our friend of much theatrical fame, namely "Ziegfeld" must feel in his bones, experienced Showmanship bones, that Universal's production is big enough for any Showman, for he is sponsoring it.

AN interesting editorial comment appeared in the New York World of Feb. 11th. It was headed "The King Goes to Bognor." It starts off, "There was something pathetic, yet ever so human in the journey of the King to Bognor."

The editorial is so human, so friendly, so full of understanding; and Anglo-American good-will that it will do us all good to read all of it, so with the kind permission of The New York World, I hereby republish it in full:

*"There was something pathetic, yet ever so human, in the journey of the King to Bognor. The thousands of Englishmen gathered outside the gates of Buckingham Palace waiting for him to emerge after an eleven weeks' illness saw a sight they will probably remember to the end of their days. For what they saw was not the familiar spectacle of the imperial sovereign riding out in the gorgeous trappings of his office, in a gilded*

*coach as old as his empire, surrounded by pomp and circumstance.*

*"They saw their King become an understandable human figure; a very sick human, it is true, flat on his back in an ambulance, a sheet drawn high about his throat, obedient to the primly starched nurse at his side; but a King who understood his people's anxiety and, lifting a wasted hand, waved to them! It is not difficult to understand why news of that gesture was speeded by wireless, by telegraph, by word of mouth to every corner of his empire.*

*"A crown that rests upon such mutual love and understanding is a crown that will endure, if only as a symbol."*

THANK YOU, New York World, this is the kind of brain and heart stuff which "makes the whole world kin," and turns a publication into a saintly minister.

*The Canadian International Films, of "Carry On Sergeant" fame, received a three months' stay by order of the Court, before it be adjudged bankrupt.*

U. S. and English capital is linked in the acquisition of seven leading British firms by Utilities Power and Light. Harley L. Clarke put through the deal.

*Through the Greater London and Counties Trust Ltd., the entire capital stocks of seven of the principal British Power Companies and a substantial interest in others have been acquired.*

MR. CLARKE'S announcement came from his office in New York and stated that the Earl of Birkenhead, late Lord High Chancellor of Great Britain, and Secretary of India, would head the British Company as Chairman of the Board of Directors of the Greater London and Counties Trust, Ltd. The Earl of Birkenhead is the new type of showman we are securing for a British Motion Picture Industry.

(Continued on Page 10)

## Premiere "Show Boat" To Be Held Capitol

**Universal's Super Talking Picture, With Movietoned Highlights of Ziegfeld Musical Comedy to Have Gala Opening**

The world premiere of "Show Boat," Carl Laemmle's super-talking production of the famous Edna Ferber novel, combined with the musical hits from the Florenz Ziegfeld New York stage production of the same story, will be held March 17th in the Capitol Theatre, Miami, Fla. The opening will be staged as the climax of the winter season in that society playground. It will be elaborately presented at \$5 top.

Carl Laemmle and Florenz Ziegfeld both will be present and will be associated in the launching of the picture. The final editing and assembling of the dialogue and sound version of the big special will not be completed at Universal City until several days before the Miami opening. The entire first print, twelve reels or more, will be rushed to Miami by air-mail. Arrangements for the showing have just been completed in the Florida seaside resort by Lou B. Metzger, general manager of Universal, who hurried there from Hot Springs, Ark., where he had been in conference with Carl Laemmle.

Final dialogue scenes have just been completed by Harry Pollard with Laura La Plante, Joseph Schildkraut, Otis Harlan and Emily Fitzroy astounding the studio with their artistry in the new mode of film expression. For two years Universal was in doubt as to whether it would use dialogue in "Show Boat," but Laura was not taking any chances. As soon as Universal's internationally famous blonde convinced herself that talking was bound to be an important element of moving pictures, she engaged an instructor privately and has been taking both elocution and singing lessons for over a year.

When Harry Pollard asked her to sing the coon songs with which she wins her first theatrical engagement in Jopper's Variety Theatre in Chicago, he was amazed at the alacrity with which she consented and the artistic manner in which she put over these songs.

Of course, Joseph Schildkraut, Otis Harlan and Emily Fitzroy are old hands at the theatrical game and had no difficulty whatever in adapting themselves to the new talking picture art. Harry Pollard, too, took to the new medium in a way which proved he hasn't forgotten one bit of his own theatrical background and experience.

The dialogue scenes are certain to be a revelation.

The colorful Jerome Kern songs by Helen Morgan, Jules Bledsoe, Aunt Jemima and the Plantation Singers, are also being interpolated into the Laemmle picture by Harry Pollard, the director. They were shot in New York by A. B. Heath, the Universal City sound expert.

Following its Miami premiere, which will probably be the beginning of an engagement of two or three weeks in the Capitol, the big talking drama may be shown in Palm Beach. Its New York premiere will be in the Globe Theatre late in March or the first of April.

The millionaire colony at Miami is greatly interested in the coming "Show Boat" premiere. According to present plans, it will be the final big event of the social season in the Southern winter playground.

## Strand Montreal Remains Silent Business Good

**Only Two Changes Weekly  
Instead of Four**

The Strand Theatre, Montreal, Quebec, has dropped its policy of four program changes each week and has reverted to the schedule of new programs on Tuesdays and Fridays. The Strand continues to have a silent screen and it is situated in the immediate vicinity of the Capitol and Palace Theatres which are wired. Great crowds of theatre-goers flock to this section of the city and the Strand gets a goodly share of them, particularly when the big houses are packed. In fact, synchronized programs at the rival houses have made business very good at the "silent" theatre, it is declared.

## Capitol and Palace Now Playing Sound Pictures

A race for sound equipment at Windsor, Ontario, resulted in the introduction of synchronized programs at two local houses on practically the same date. The Capitol Theatre, Windsor, recently purchased by Famous Players Canadian Corp. opened February 20 with a Western Electric installation, the feature being "Mother Knows Best." The Palace Theatre, of which H. C. Merritt is the proprietor, also opened with the Harmony sound equipment, installed by a Detroit company of which Thomas McGuire is president and George B. Cash is engineer. The Palace is the first theatre in Canada to have the Harmony device.

## Owen Moore Returns Pathe's "High Voltage"

**Company Making This William Boyd Vehicle Now On Location at Lake Tahoe**

Owen Moore, who recently deserted the silent drama to play one of the leading roles in the stage production, "The Marriage Bed," returns to the screen to play a featured part in William Boyd's new Pathe production, "High Voltage."

Moore's recent flier in stage work will stand him in good stead, too, for he will be called upon to make considerable use of his voice in "High Voltage."

The company is now on location in the High Sierras near Lake Tahoe where most of the picture will be filmed. Howard Higgin is directing from an original story by Elliott Clawson. Ralph Block is supervising.

## "Four Sons" First Sound Picture for Avalon, Ottawa

The third theatre in Ottawa, Ontario, to be wired is the Avalon which was erected and opened last December by P. J. Nolan. The Avalon was credited with being the first house in the Dominion to be actually constructed for sound picture presentations but the equipment could not be obtained until late in February. The feature presentation was "Four Sons." The equipment is Western Electric.

The previously wired houses in Ottawa are the Regent and the Rex. Incidentally, the Imperial Theatre will give sound programs within a few days.

## "Thank You, Mr. Bull"

Collingwood, Ont.,

Canadian Moving Picture Digest,  
Toronto, Ontario.

Attention Ray Lewis

Dear Madam—

Replying to yours of the 19th, I am glad to see you have taken over The Digest, as we certainly need a Canadian edition, and I feel you have the support of the majority of the Independent Canadian Exhibitors, in this respect.

I have much pleasure in wishing you success re this issue, and hope you will count us as a subscriber. Our cheque covering subscription will be mailed to you on or about the 15th of the month.

Yours truly,

REGENT THEATRE,

E. BULL,

Manager, Regent Theatre.

# "England's Brain Bankruptcy"

EDITOR LONDON FILM WEEKLY CREATES STORM OF COMMENT WITH ARTICLE  
"BRAIN BANKRUPTCY"

It is rather surprising to come upon a heading such as "England's Brain Bankruptcy," but in this age of sensationalism one must be prepared for surprises, and perhaps be immune from indignant exclamations when some critic probing into the mentality of England, finds it void of gray matter.

I have known and heard about many probings by skilled and unskilled mechanics which have resulted in no findings, but the result of the searching is not always the proof that the thing for which there was a search is not there!

Herbert Thompson, editor of the London Film Weekly, has written an article headed, "Brain Bankruptcy" which was republished in the Film Mercury, and which is commented upon as being "the most accurate and penetrating analysis of the British film problem which has been written to date."

The republished excerpts from this article are as follows:

"If the general quality of British films does not improve very soon, it seems certain that the production industry in this country will meet with disaster. This is a strong statement to make, but I feel convinced after the most careful consideration, that it should be made.

"The worst enemy of British films is that section of the Press which showers indiscriminate praise upon work of mediocre and even atrocious quality. Admittedly this praise is given in the best of good faith, and in an endeavor to encourage exhibitors to show, and the public to see British films.

"But what is the effect of this boosting of bad goods likely to be? Firstly, the public will go to see these highly praised films, and if they are able to sit through them will come away disgusted, and spread the story among their friends that the British film revival is a farce. Two or three disappointments of this kind and much of the good work of the past few years will be thrown away, and cinemas showing British films will again be in the position to say: 'I don't want to show British films, because when I do my patrons stay away.'

"A further and almost as serious effect is one of which I have had many personal examples. A bad film is lauded to the skies, and the company which produced it and the man who directed it walk about with their heads in the clouds talking of the masterpiece they have created. They then proceed to produce further 'masterpieces' on the same lines, blissfully unconscious of their shortcomings, and imagining themselves to be film geniuses of the first water.

"It is a sad truth that the majority of British film directors are absolutely unable to see the faults of their own work, although in many instances it is impossible to find even one virtue in their films. I have seen several British films lately which in direction, acting, setting, photography, and general technique are far below the standard created by the old London Film Company before the war. In fact, the policy of some British film directors today reminds me of a 1928 young man with an inexplicable fondness for the methods of 1898.

"Instead of the situation improving, I can foresee it steadily getting worse, unless there is some very strong plain speaking.

"There are men making films today who lack nearly every necessary quality for creative work of this kind, and it must be remembered that in most cases they are spending money which has been provided by the public.

"British films are in the melting pot, and it is time every film company took stock of its personnel, ruthlessly dispensed with the incompetents, found brains capable of constructive thought, and generally put its house in order. The form of brain bankruptcy which is all too prevalent will, if it is not cured at once, result in a serious setback, if not in the extinction of British films.

"Fortunately there are one or two British film companies who are tackling the problem courageously, and we have a few directors capable of thinking for themselves and also of putting their ideas into practice. Unhappily, the good work of these companies and men is going to be adversely affected by the 'praise everything British' brigade."

Mr. Thompson's comment in connection with the praising of ordinary films has the perils which he enumerates. It undoubtedly gives the public a wrong impression; and those responsible for the production a false impression of their merit. As soon as such product leaves the territory in which it has been praised, being obliged to stand upon its merits, such product fails to either secure distribution, or in the event of securing distribution, it fails to get any price, or any public patronage, and creates ill-will. The producers are bewildered that this dilemma should present itself; and immediately ways and means are set afoot to discover what forces are preventing this product from receiving its just dues, when actually the only force at play is public opinion.

Years ago, when England first started production. I made up my mind, to "Give the little gal a hand." I was generous in my criticisms and praise. This attitude was justifiable; and I also observed that when an English picture secured distribution in the U. S., the press treated it generously. There was a general disposition to be co-operative.

In Canada, English pictures which had some commendable features about them received public patronage and praise, generous distribution. Naturally Canadians were desirous of seeing British-made films, here was something new, here was something made in England; and since the English Music Hall, the English stage has given the world a large percentage of the world's histrionic talent, it was expected that England would find herself by way of Film production; and the entire Industry of Motion Pictures would thereby be benefitted. Not only in Canada, but in the U. S., there was a feeling that a "little bit of old England and the new England" in British Films would be most acceptable.

Ten years have passed since these first beginnings. Ten years is a long time in the Age of Flying, in the swift movements which our Industry of Films is making. England during this period has made strides — perhaps the greatest strides are in the class of financiers, who have become interested in a British Film Industry.

Starting from the patronage of His Majesty, King George V., of England, the British Film Industry has attracted and is commanding the attention of England's Brains; and taking a survey of the list of names which are sponsoring, co-operating, who are directly or indirectly interested in a financial way with the establishment of a British Film Industry, even the most pronounced pessimist must agree that herein there is no English Brain Bankruptcy.

# Not So That You Can Notice It!"

FILM MERCURY REPUBLISHES ARTICLE—STATES J. D. WILLIAMS WORLD WIDE SAVIOUR OF BRITISH FILM INDUSTRY

The Creative Faculty of England, which wields world power in Finance, in Diplomacy, in Statesmanship, is functioning on ways and means to create and perpetuate a British Film Industry.

The Editor of the London Film Weekly is correct when he states that there are producing units in England which are deficient in ability to produce. But you have the same condition in the U. S. That is why the Brains of the U. S. Industry are worked to death; and that is why they drop off from sheer exhaustion, or are obliged to resort to narcotics, or other stimulating influences to "keep the pace and quality."

I am not only referring to the actual business of production, but to the business end of this gigantic picture game.

Talk about the "Song of the Shirt" with its "work, work, work, work with needle and thread," etc., so do our Brains in the Film Industry over here, work, work, work, because only a few are capable of executing a big job; and those who are at the helm, have to stay on duty, on guard, lest the whole structure topple over through a false move, like a house of cards.

Certainly there are a number of "weak sisters" by way of English production coming out of England, but we know, and you know, how many "weak sisters" we produce over here.

The lack of courage to tell the truth about this kind of product, the praising where there should be damning is not restricted to the English press. We do it over here.

We praise a picture, spend thousands upon thousands to put it over when what we should do is to say in our illuminating and forceful language, "weak sister, in the can for you, not one word of praise, not another nickel will I spend on you."

There is however this advantage which a U. S. producer has here, or anywhere. His trademarks are established.

The U. S. producers have made, they are making excellent pictures. When a poor picture comes along, the trade realizes that here is a bad one, but it is only one, or two, or three in a schedule of fifty, or sixty; and the rest of the product carries the poor stuff along.

With English pictures they have still to "make good;" and what is worse, they have not "made good."

Not a sufficient number of good English pictures have been marketed to inspire a public, nor a trade confidence; and every time a poor English picture is shown the reaction is damaging to the entire British Film Industry.

No producing unit in England should market a poor picture. It is the most expensive and disastrous bit of economy which they could indulge in.

Shelf all the poor stuff, write it off your books, for the present and the future hold profitable returns for Quality British Pictures.

Play for this present and future. Pay for this present and future also. Make a clean sweep of mediocrity, regardless of sentimentality. It is a case of the "Survival of the Fittest;" and in considering the question of a British Film Industry, we are considering a question which involves the very life of the British Empire. In which involves the very life of the British Empire. In a case of life and death there should be decided, swift and clean-cut decisions. Get rid of your "Excess Baggage." Get ability and pay for it. Money talks, walks, travels.

Open your doors to Quality, use only the best. Don't

take what the U. S. is finished with, or will not have, for the U. S. will not stop at race, creed, colour, nationality, nor price to have the best, and as long as the U. S. can see a profit, the U. S. is not releasing the talent, which can make this profit.

We cannot be right all the time. We all overlook what is considered a "good bet" some of the time. Be ready to take what the other fellow has overlooked.

Don't be too proud to take, nor to imitate, don't be too proud to accept criticism.

I have seen some of England's recent film productions. England is putting her hand to the task. The Film Mercury in its editorial comment on "Brain Bankruptcy" states "such a man, for instance, as J. D. Williams, of World Wide Pictures, is doing more for the English Film Industry than any five men have ever done before." I agree with this editorial comment. "Jaydee" has yet to tie himself up with a dead proposition. His association with World Wide is a guarantee that it is going to be as big as its name. As for England's Brain Bankruptcy, Will Rogers, that philosophical humourist can best answer this question for me. He advises the U. S. to fight out a disputed question. "There is many a truth spoken in jest." He states that Uncle Sam is a hero when he has to fight to win his points, but in a question of debate, or a conference, Uncle Sam "loses his shirt."

England always keeps her "shirt" on in a conference, comes with it on and leaves with it on. She has also been known to leave a conference with someone else's "shirt" in her bag, including their "change of linen."

England is in conference on the question of a British Film Industry; and at that conference there is no Brain Bankruptcy. England for the first time is spending, and is willing to spend real money to make and advertise British Films.

Quality breaks down prejudices, barriers, competition. There is sufficient of the sportsmanship quality about the Film Industry over here to give English, or British-made pictures as good as their quality merits.

The Film Industry is not any different in its fight to retain trade than any other Industry.

Will England give up what she has? No, not unless she suffers from Brain Bankruptcy; and I have not seen any evidence of this abnormality in England.

"What we have we'll hold" is a well-known British motto. Other countries feel the same way. Winning trade is not a question of drawing-room manners. It is a question of producing the goods and being sufficiently alert to secure a market for these goods, but above all "the goods" must be there.

I have found the "greatest kickers" in the world to be those who were bankrupt in Brains, or were associated with mediocrity. They will use any means, from waving a flag to "ground glass in your coffee" to excuse their own inefficiency. The British Film Industry must be prepared to not only produce as good as the best over here, but go the best here one better.

It is not an easy task. It might be considered an arbitrary ultimatum. But regardless of analysis, this is the situation, and looking over what is being produced now in England by those producers who realize the situation, I feel confident that England will find the U. S. a "good fellow" when England impresses Uncle Sam that her Film Market stands for quality.

As for Canada I take this for granted.

—RAY LEWIS.

# "A Marvellous British Film"

G. A. ATKINSON, ENGLAND'S LEADING THEATRE CRITIC'S TRIBUTE TO WORLD WIDE'S PICTURE "PICCADILLY"

**B**ITTER are the complaints from British Filmland over candid criticism of their recent work.

Criticism is certainly not an art that can be acquired in a hurry, and calls for something more than a profound belief in one's ego. Professional critics make mistakes, and I have made many, but it is foolish of British Filmland to suggest that professional critics are mistaken because they refuse to look at pictures as patriots.

How is it possible to say: "This is a bad picture, critically considered, but as a patriotic obligation it deserves your suffrage." What nonsense!

No critic, however, professional or otherwise, could make a mistake over "Piccadilly," the new British International film on view at the Carleton Theatre. This is not only the best film ever made in Britain, but one of the world's greatest films.

Instead of quarreling with film critics for criticizing films, why does not British Filmland pull itself together and tell the world about "Piccadilly?"

It is unfortunate, perhaps, that the director and some of the technicians and stars are foreign, but surely it is worthwhile to "go all out" on such a tremendous advertisement of the technical efficiency of a British studio.

Mr. Dupont directed "Piccadilly," but the critics have directed Mr. Dupont. Whatever I may have said or written about his motives and methods in "Moulin Rouge" and "Vaudeville," I now withdraw.

We know now, at least who produced "Vaudeville." It was not Mr. Pommer. It was not Mr. Freund. It was not even Mr. Jannings. It was Mr. Dupont.

He produced "Piccadilly" with the whole of one eye on the critics. It is essentially a film for critics.

He shows that he can handle a camera as the painter handles a brush. He swings from broad splashes of panorama to meticulous dots of detail with effortless ease and mastery.

It is fascinating, thrilling, stupendous, and what a smashing blow at talking films! Here is the very poetry of pictures in motion.

Compare its sweep and rhythm, march and movement, with the limping, spavined crawl of the squawkies.

## A Dirty Plate.

"Piccadilly" sets out to exploit, a little subtly and allusively, the boredom of people who seek escape from themselves in night clubs and restaurants; the most fickle of all publics. The satire is unobtrusive, but it becomes obvious when you notice that it is all founded on a dirty plate.

*G. A. Atkinson, England's leading theatre critic and motion picture reviewer, gives World Wide Pictures' production, "Piccadilly," a wonderful tribute, in the "London Sunday Express," Feb. 3rd, 1929. Mr. Atkinson has been among the English film critics who has endeavored to stir up English production to a standard of quality, by his impartial and critical reviews.*

—EDITOR.

You see a lonely night-club gourmet, played with inimitable point by Charles Laughton, heavily contemplating the offending article which the waiter has set for his caviar.

He sends for the manager, and there is a slight, but significant disturbance. This is noticed by the proprietor, who reminds himself that there was a dirty plate on the previous evening.

The restaurant disclaims responsibility for what happens in the kitchen. The proprietor goes into the kitchen,

which disclaims responsibility for what happens in the scullery.

He goes into the scullery, and there, down at the far end, dancing exotically to an admiring group is a little Chinese plate-washer from Limehouse.

That spark fires a long train of circumstance, which brings the Chinese plate-washer from Limehouse.

On a dirty plate in a restaurant Mr. Dupont builds up a complete cross section of London life, a little spiritualized and erotic perhaps, but still recognizably London.

## Dum Devils.

There is an extraordinary menace in the studied scrutability of Anna May Wong and King Ho-Chang, the two Chinese players who quite easily dominate Mr. Dupont's superb film.

This is without disrespect to the excellent performances of Jameson Thomas, Gilda Gray, Cyril Richards, Gordon Begg, and others, but what strikes the spectator throughout is the suggestion of dumb devilment behind the mask of Orientalism.

There is menace, too, in the gilded and indolent indifference of the night-club haunTERS.

Mr. Dupont's satanic sense of irony never permits him to forget that when he has piled up all the evidences of civilization the result may quite easily be mistaken for barbarism.

"Piccadilly" is a marvellous film."

## "MOULIN ROUGE" NOW TREMENDOUS

"Moulin Rouge," starring Chekova, the sensational European beauty, has been synchronized and World Wide showed it during the week at the RCA intimate theatre to the critics. The offering, as before set forth in these columns when the picture was reviewed as a silent offering, is a tremendous box-office attraction, but with the sound accompaniment, it is one of the most tremendously sensational box-office pictures that ever we saw.

The scenes from the "Moulin Rouge" of which there are many, are so realistic that the spectator is practically taken into that famous theatre and led in on the back stage as well, with its beautiful women and exquisite costuming which is unparalleled anywhere else in the world.

The greatest thrill in the picture is an automobile sequence where the hero rescues the heroine from another motor car just as the two motors crash and the value of sound in developing this situation is nothing short of terrific!

World Wide has a tremendous attraction in "Moulin Rouge" and undoubtedly it will play for runs in the big theatres of the country."

—ARTHUR JAMES.



130 West 46th St., New York City

Bryant 8956

# "Photoplays Made Where The Story's Laid"

Dear Exhibitor:

Several imported productions to be brought from Europe by World Wide Pictures are to be equipped with sound and dialogue. With the recent visit to this country of Herbert Wilcox, producing head of British and Dominion Films, Victor Saville, managing director of Burlington Films, and the expected visit soon of John Maxwell, president of British International Pictures, sound production in England is expected to become active.

In the meantime Herbert Wilcox's all-talking production, "BLACK WATERS" which was made in Hollywood, but is regarded as an international production, will be ready for release the middle of March. This is from John Williard's stage success "Fog."

"MOULIN ROUGE," with sound and songs, E. A. Dupont's production of Paris theatrical life starring Olga Chekova, is now ready for exhibitors by R.C.A. Photophone and also a silent version.

"KITTY," from Warwick Deeping's novel, produced at Henley by Burlington Films and directed by Victor Saville, is scheduled for April. This will be synchronized and have talking sequences. The author of it is the same man who wrote "Sorrel and Son," and he has sent a letter to Mr. Saville commending the production.

Also in April will come "WEEK END WIVES," made in Paris and Deauville, which will also be synchronized. Jameson Thomas, foremost leading man of England, has the leading role and Monty Banks plays a principal part.

Then in May, World Wide will bring over E. A. Dupont's "PICCADILLY" with Gilda Gray and Anna May Wong, now enjoying a run at the Carleton, Paramount's long run house in London where it has been received with acclaim by the press, one of the critics going so far as to call it "a world beating film." This will be synchronized with music and songs.

With the completion of sound stages at Brighton and Elstree in May, other all-talking pictures are anticipated by World Wide for release in this country and Canada late in the Summer and Fall.

Distribution in Canada through

## Canadian Educational Films Limited

## Ray Presents

(Continued from Page 4)

IT IS THIS uniting of British and American interests in Industrial and Commercial Enterprises which will link up the American and British Film Industries for their mutual benefits.

W. A. SUMMERVILLE won his seat as Controller, City of Toronto, by a very large majority, after a new election for this office had been occasioned, through a technicality which unseated him.

*It is necessary for all taxes to be sworn to as paid before a citizen is eligible to run for office. It appears that Controller Summerville left the payment of his taxes to his secretary; and these taxes were not paid until after the election.*

THIS caused such an uproar at the City Hall, that Controller Summerville was obliged to resign and run for office in a contest with other candidates. The fact that he beat his opponents, two in the running, Ald. Pearce and Ald. Cameron, by many thousands, shows that the people, despite Controller Summerville's negligible conduct, want him in public office. He is a theatre owner, being the proprietor of two theatres in Toronto. The new election cost the City about twenty thousand.

THE Department of Commerce of the United States announced this week that Canada was the best 1928 customer which Uncle Sam had. The sales of commodities to Canada totalled \$916,155,506.

*When one stops to consider that the entire population of Canada is only a few million over the population of one city in the U.S., New York City, we begin to wonder what Canada may mean to the U.S., from a standpoint of Trade and Commerce, when Canada begins to number millions in many of her cities and across her vast territory.*

I HAVE been preaching the Gospel of Canada to the U. S. producers, and to England, ever since The Digest was born. It has taken nearly fifteen years of this kind of propaganda to impress the importance of Canada on those who judge this country only by what it gives them individually in weekly returns; present gains only considered.

DURING the semi-annual meeting in Toronto of the Canadian Weekly Newspapers Association, Mr. Bruce Pearce, editor of the Simcoe Reformer stated in his address, "a weekly newspaper that carries no ed-

itorial page, is like a steamship foundering on the high seas without a rudder."

*I am going to give you some of the speaker's ideas in connection with editorial values, with your permission, and the courtesy of The Daily Mail and Empire, from whose columns I am reporting Mr. Bruce's address:*

*"A weekly newspaper that carries no editorial page is like a steamship foundering on the high seas without a rudder," were the words of Bruce Pearce, editor of the Simcoe Reformer, in an address at the semi-annual meeting of the Canadian Weekly Newspaper association, recently.*

*"In Ontario only, we have 250 weekly newspapers. In my opinion they represent the real opinion of the people editorially," he said. "Nowadays, we have to compete with daily newspapers coming in to our towns, and we have to depend on our editorial pages to times editorially an extra-territorial make our papers different."*

*"One local topic is worth ten times editorially an extra-territorial topic. There is much real work to be done by the weekly newspaper in strengthening the fibre of the community, and it needs the guiding hand of the editor. Otherwise the editor loses his hold on the people and reader interest gradually dies out," he continued. "Furthermore, they promote harmony between towns and country."*

*"The weekly newspaper is the voice of the people of its community, and is one of the greatest bulwarks of present-day Canada," he concluded.*

THE reference has been made to bring your attention to The Canadian Moving Picture Digest, which being Canadian performs a unique duty; and has a distinctly different position in the Industry of Motion Pictures than any other Motion Picture publication.

*I have often heard U. S. producers and distributors say that they advertise in various publications, and because Canada is not a big revenue-producing centre for them, the value of The Digest is judged accordingly.*

MR. BRUCE cites an argument for The Digest in his statement referring to "one local topic is worth ten times editorially an extra-territorial topic;" and the statement from the Department of Commerce of the United States, citing Canada as the best customer which the U. S. had in 1928, rather emphasizes the point which I wish to stress, namely that a country, or a newspaper, a magazine

should always be judged by its potentialities for service, present and future.

THE PRESS Bulletins in Toronto announced that the Fox interests had purchased the shares of the Loew and Metro-Goldwyn-Mayer organizations which were in the possession of the Loew heirs.

MEANWHILE the various trade papers still are reporting Warners or Fox in connection with Loew and Metro-Goldwyn-Mayer, and denials from Mr. Nicholas Schenck to the effect that Loew and Metro-Goldwyn-Mayer are not for sale.

*Should there be a tie-up between Loew, Metro-Goldwyn-Mayer and Warners, our friend, Mr. Nicholas Schenck, would still be within the jurisdiction of his various statements. An affiliation is not a sale. Meanwhile all that should interest the exhibitor is that the producers produce good pictures, plenty of them; and while the Big Fellows are perfecting their plans, the exhibitor should watch his individual box-office as an insurance of staying in business, and not worry about what the Big Fellows are doing. The Film Industry is heading for Mergers, more than we have had. That is Wall Street's method of doing business, but no matter in which manner Wall Street may decide to direct mergers, showmen will always find a real place in the Film Industry.*

## "Madame X" Production At M-G-M Studio

"Madame X" has gone into production at the Metro-Goldwyn-Mayer studio. This is the first feature picture to be directed by Lionel Barrymore, who has achieved a leading position on the screen as character player both in silent and talking pictures and will be an all talker. He directed the Metro Movietone Act, "Confession," and recently played one of his most successful parts as the detective in "Alias Jimmy Valentine."

Final additions to the cast of "Madame X" make the complete line-up read as follows: Ruth Chatterton, noted stage and screen actress, in the title role; Raymond Hackett, who has just completed a speaking role in "The Trial of Mary Dugan," as the son; Lewis Stone, also fresh from "The Trial of Mary Dugan"; Eugenie Besserer, Richard Carle, Sidney Toller, and Ulrich Haupt.

"Madame X," one of the best known of all theatrical properties, is a French play by Alexander Bisson, adapted to the English stage by John Raphael. It was produced in New York, at the New Amsterdam Theatre in 1910.

## R. C. Deering Gives New Gaumont Programme

"Many discussions have been taking place during the last few weeks regarding the future activities of the Gaumont British studios at Shepherd's Bush and I am now able to state, on the authority of W. J. Gell, Joint Managing Director of Gaumonts, that a progressive policy has been decided upon.

The influence of the Gaumont Company Ltd. in British film production has now been so thoroughly established that some people have forgotten its pioneer work after the War, its experimental work since, its highly efficient technical organization—which led the way in this country — and the facts of such films as "The Happy Ending," "Mademoiselle from Armentieres," "Hindle Wakes," "Roses of Picardy," "Sailors Don't Care" and "The Physician" — to mention only a few comparatively recent Gaumont British films which have been successes both at home and abroad—the initial training and encouragement of a great many of the more prominent directors and artists in this country and the generous financing of other producing companies.

More conspicuous perhaps than any of these things, is the fact that the Gaumont British Corporation has been mainly responsible for putting British films on the screens of the Empire—an achievement which could only have been attained on the basis of assured quality.

To-day, thanks to a quality of film entertainment which must have been proved, the Gaumont Company is in the happy position of having already sold its coming programme of pictures to practically the whole world with the exception of the United States of America and Russia.

During the coming season of production, our policy is to concentrate upon pictures with unusual themes which will lend themselves to outstanding productions and we propose to allocate sufficient funds for the proper and adequate production of each film according to the demands of the subject.

The first film to be made under this policy will be directed by Maurice Elvey and the subject is his own personal choice. Full details will be given when we have finally determined the title, but for the moment, it is sufficient to say that the action is set some years hence and the theme, which deals with one of the greatest of social problems, has never been exploited on the screen. The climax comes in an original situation of exceptional dramatic power and intensity. Production will be commenced within the next two or three weeks.

Our next production will probably be "Crepe-de-Chine," also a very fine story, the theme of which is largely indicated in the title.

We have also acquired a strikingly original subject in "Water," which has a theme of conflict between the demands of the city and the country—the city for the purposes of the story, being Manchester.

I would also like to draw attention to the fact that we shall probably commence upon a big production of "Florence Nightingale" within the very near future."

## Special Sunday Showing Given Mass Missionary

### Movietone Reel "Added Attraction"

A singular feature of a mass missionary rally by many local churches in the Regent, B. F. Keith's and Imperial Theatres in Ottawa, Ontario, last Sunday evening was the presentation of a special Movietone reel at the Regent Theatre by Manager Ray Tubman as an "added attraction." The theatre was filled with church people, many of whom were not regular theatre patrons, and the introduction of the sound film was particularly effective. Although Sunday shows are not permitted, the church officials readily assented to the special presentation of the synchronized picture.

## REGINA, SASK., SUFFERS LOSS THROUGH FIRE

The Regina Theatre, Regina, Sask., operated under the auspices of Famous Players Canadian Corp., suffered loss when fire broke out from unknown cause. The loss to the building was \$25,000 while the damage to equipment and furnishings was \$10,000. The theatre was empty when the outbreak occurred.

### THE DIGEST WISHES TO CORRECT

There was a statement in the editorial, issue of February 23rd, "The Digest Was Right," in which the name of E. P. Johnston was mentioned in connection with receiving a salary of \$1,000 per month, together with a furnished house, light, heat and all expenses, from the finances of "Carry On Sergeant."

We wish to correct this statement by a further statement as follows: Mr. E. P. Johnston who was the president, received \$1,000 monthly salary, but it was Mr. B. K. Johnston, the secretary, a relative of the president, who received a salary of \$100 per week, with furnished house, light, heat, etc.

## "The Broadway Melody" Opens At Stillman

### Bessie Love, Charles King and Anita Page Head Cast Directed by Harry Beaumont

"The Broadway Melody" opens at the Stillman Theatre, Cleveland, for a top price extended run today. This is the first engagement announced for Metro-Goldwyn-Mayer's Talking, Singing, Dancing drama following its sensational overnight success at the Astor Theatre, New York City, and at Grauman's Theatre, Los Angeles, in both of which cities "The Broadway Melody" is smashing all records for admission, for the number of standees and for advance sale at \$2 twice daily.

The showing of "The Broadway Melody" at the Stillman necessitates a revision of admissions to road-show price scale, a procedure made possible only by the fact that the fame of this revolutionary talking picture has spread like wild-fire across the country, the report of its smashing success being dispatched through wire services to every newspaper in the country. "The Broadway Melody" will play at the Stillman twice daily, with three performances Sunday and holidays.

Capacity business at the Astor, with a tremendous advance demand for seats, necessitated the addition of a special Saturday midnight show last week, in addition to three Sunday performances. Not even "The Big Parade" brought such an advance sale, according to the management of the theatre.

Harry Beaumont directed "The Broadway Melody" and the cast is headed by Bessie Love, Charles King and Anita Page. The story deals with backstage life on Broadway and was written by Edmund Goulding, with dialogue by Jimmy Gleason and Norman Houston. The song numbers, including "Broadway Melody" and "You Were Meant For Me," are now reported near the top of the musical best sellers.

## "SUBMARINE" HELD OVER

It is very seldom that a feature of any kind is held over at the Pantages Theatre, Vancouver, B.C., at any time but this was done with the screen attraction "Submarine." The remainder of the program, including the vaudeville bill, was changed in its entirety.

## "BETRAYAL"

Esther Ralston appears in her second consecutive peasant role in "Betrayal," Paramount's new picture starring Emil Jannings. She was a Hungarian peasant in the Josef von Sternberg production, "The Case of Lena Smith," and Swiss in the Jannings vehicle.

# What Will Result From Vast Merging of Amusement Interests

Officers of Radio-Keith-Orpheum See Vaudeville - Pictures - Radio ReVitalized by Combination of Art and Science

"What will result from the vast merging of amusement interests?"

The beginning of this season was heralded as "Vaudeville's New Era," and it developed into exactly that through what subsequently developed after the consolidation of the two major circuits—Keith-Albee in the Eastern half, and the Orpheum in the Western area of the United States and Canada. For, to these hundreds of model modern theatres, united as one great institution, have come all of amusement resources, those newest miracles of science in combination with art, which are at the command of the Radio Corporation of America and its many subsidiaries in motion picture, sound motion picture, phonograph, television and photophone, all under the direction of David Sarnoff, executive vice-president and general manager of Radio Corporation of America, and Chairman of the Board of Radio-Keith-Orpheum Corporation.

To administer the suddenly broadened field of Vaudeville, the Radio-Keith-Orpheum Corporation enlisted as officers and directors, the ablest, the most experienced and the most progressive factors in the now united fields of radio, sound and motion pictures and Vaudeville. President Hiram S. Brown of this all-embracing organization, sounded the note and signified the spirit of Vaudeville's future in his broadcasted "Radio Announcement" by stressing its appeal to the rising generation of Americans, its enrichment of the Vaudeville theatre with the newest and most amazing items of "Wholesome Entertainment."

He said over the radio: "We particularly desire to make our shows attractive to young people, and it will be our purpose to include in every program features with that aim in view."

The motion picture unit of the major circuit (known as RKO Productions, Inc.) is already preparing to meet the ever increasing demand for good screen entertainment. The greatest directors, stars and writers are now devoting their talents to these Radio-Keith-Orpheum photoplays. This year over thirty splendid feature pictures will emerge from the organization's studios at Hollywood to be exhibited under the trade name of "Radio Pictures."

President Brown also in his announcement, laid stress on the retention, under the new regime, of all the beloved traditions of vaudeville and the brilliant acts and artists identified

with this branch of the stage. He said: "Vaudeville has done much towards developing the best talent for all branches of the amusement business. There is scarcely a popular star or headliner in drama, musical comedy or revue who has not, at one time or another, appeared in Vaudeville, or who did not reach his or her present status of popularity from its ranks, but in addition our facilities give us a greater opportunity than ever before of searching out and developing new faces and new material. We are also especially fortunate in being identified with the National Broadcasting Company and the Radio Corporation of America and its associated companies—the Photophone Company and the Victor Talking Machine Company. From these sources we will be able to procure for our theatres, nationally known stars who have never heretofore appeared in Vaudeville, and also acts of a novelty character and quality which will be entertaining and instructive to both old and young."

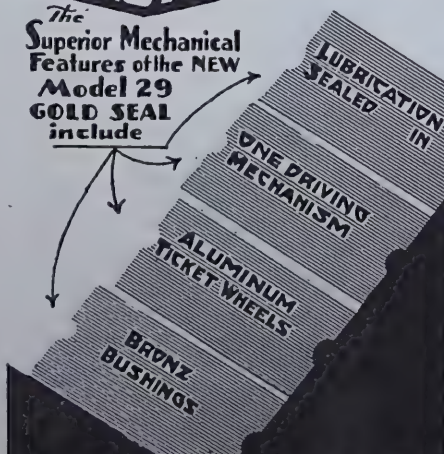
## "THE SHOW BOAT"

Another Trans-Atlantic traveller of this week is Emily Fitzroy, who left Universal City on the train two hours after her dialogue sequences in "Show Boat" had been okeyed. Miss Fitzroy feels that Parthenia Ann Hawks is the high-water mark of her artistic accomplishment. She will be in London in time for the British premiere of "Show Boat."

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# Cecil DeMille Gives Press Credit For Film Ideas

Responsible for Half of the Stories He Has Produced

"If the newspapers of the world had been wiped out when I started pictures in 1913, I would have been unable to make at least half of the 55 productions credited to me," declared Cecil B. DeMille, in a recent statement.

"People ask where screen stories come from. Most of mine have come out of the daily newspapers.

"I made 'Old Wives For New' because my eye was caught by a divorce court story of a wealthy man discarding his old wife who did not progress socially with him.

"The most spectacular incident in 'Fool's Paradise' rose from a clipping which told of a man jumping into a pit of alligators to get a lady's glove.

"I was inspired to make 'The Godless Girl' because of an article in a magazine relating the growth of atheism in the schools.

"I had Jeanie MacPherson write my present story, 'Dynamite,' on a basis of two newspaper clippings, one which told of a woman marrying a man on the eve of the man's execution; the other, relating the buying of a married man by a woman, through an agreement to pay the complainant wife's alimony!"

"I offer these incidents as evidence to disprove the criticisms that sometimes arrive, that movies are occasionally unreal."

DeMille, president of the Association of Motion Picture Producers, is now a producer-director for Metro-Goldwyn-Mayer.

# Famous To Build Theatre In Halifax

Big news of the week in Canada was the announcement that Famous Players Canadian Corporation, Toronto, had purchased the site for a handsome big theatre in Halifax, N. S., as the nucleus for a group of theatres in the Maritime Provinces. For years Famous Players had not operated a theatre in any city east of Montreal, Quebec. It is intimated that theatres will be built in Halifax, St. John, Moncton, Fredericton and elsewhere. Arrangements for the Halifax project were made by Clarence Robson, Eastern Division manager, who made a trip to the Atlantic Coast for the purpose.

Richard Arlen, hero of "Wings," "Manhattan Cocktail" and "The Four Feathers," has signed to a new contract by Paramount exactly five years after he had entered that company's Hollywood studios as an extra.

## Nancy Carroll's Voice May Be Her Fortune

### Sings and Talks in Paramount Pictures with Pleasing Voice

Nancy Carroll's voice may soon be the best known voice in the world. In these days when talking pictures are carrying the voices of film favorites to all sections of the globe, the red haired Paramount player has been acting before the microphones more consistently than any other actress. She has a pleasing singing voice, having appeared in musical comedy prior to her Hollywood success. With the millions who made up the movie audiences all over the world hearing her voice, it is likely that it will be familiar to more people than even the famous voices of Caruso and John McCormick.

The first picture in which Miss Carroll sung was "Abie's Irish Rose," which she followed up with "Manhattan Cocktail" and "The Shopworn Angel." In the current George Bancroft picture at the Rialto, she talks but in "Close Harmony," the latest vehicle in which she appears, she both sings and talks.

Her voice is assured of greater circulation than that of many players in talking pictures because of her singing ability, for language barriers, at present unsurmountable for talking films, are not so restrictive to song.

## "Lucky Boy" to Play In Shanghai, China

"Lucky Boy" starring George Jessel in his first Tiffany-Stahl singing and talking picture, has been booked to play the Embassy Theatre in Shanghai, China, one of the most palatial theatres in the Far East. This theatre boasts the first R.C.A. Phonophone installation installed in the foreign territory. The officials of the Embassy Theatre who have booked the picture believe it will break all records for the house and are making preparations to extend its run for a period of months. The deal for the sale of "Lucky Boy" in China was closed by Richard C. Patterson, Jr. in New York and Sidney Lehman, Manager of the Tiffany-Stahl foreign department.

## Columbia Equipment Applies For Charter

Notice was given in the Canadian Gazette at Ottawa recently of the incorporation under a Canadian charter of the Columbia Sound-Film Equipment, Limited, with headquarters in Toronto, the capitalization being \$40,000. This is the first company to be organized with a Dominion charter for the exclusive purpose of selling and installing theatre sound equipment. The company is sponsored by the Allens who formerly operated an extensive theatre chain in Canada.

## Tubman of Regent Synchronizing News Reel

By way of variation, Manager Ray Tubman of the Regent Theatre, Ottawa, Ontario, is presenting the Paramount News in synchronized form as well as the Fox Movietone News, selected views of each being shown in the regular sound program. Discs are used in the Western Electric reproducer unit for the Paramount News with excellent result.

## No Daylight Saving By Ontario Legislation

The Ontario Provincial Government turned a deaf ear on the request for a measure to provide Daylight Saving for the whole Province when a large deputation representing the associated Boards of Trade waited upon the Cabinet Ministers recently. There are now a number of cities, such as Toronto, Ottawa and Windsor, which adopt Daylight Saving while the rest of the country adheres to "natural time." The deputation wanted a Provincial law which would require the observance of Daylight Saving from one end of the Province to the other but the Government leaders said "No."

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# Round About the Studios



Nils Asther appearing in "Wild Orchids," a Metro-Goldwyn-Mayer feature, starring Greta Garbo.

Mufflers for doors on sound stages are the latest in talking picture technique. Lionel Barrymore, when he started directing Ruth Chatterton in "Madame X" at the Metro-Goldwyn-Mayer studios, had rubber strips put on doors on the set to muffle their slams.

Nancy Carroll, heroine of "The Shopworn Angel" and other Paramount screen hits, has returned to Hollywood from New York, where she visited her father and mother. Miss Carroll's next role will be in "Burlesque."

Tiffany-Stahl announces that all the talking sequences in "My Lady's Past" starring Belle Bennett, with Joe E. Brown playing opposite, have been completed under the direction of Albert Ray. The theme song of "My Lady's Past" is "A Kiss To Remember" and was written by Ben Bernie and published by Spier and Coslow.

"The Love Birds," movietone short subject featuring the Rooney family, has been completed at Universal. Pat Rooney, Marian Bent Rooney, and their son Pat III. will next do "The Tree of Love." Ben Holmes is directing. Edgar Allan Wolff wrote the six stories in the series.

Havana, the mecca of tourists at this season of the year, is the locale of Pathe's "The Shady Lady," Phyllis Haver's next starring vehicle. Robert Armstrong is leading man, and Louis Wolheim and Russell Gleason are prominent. Edward H. Griffith is directing.

E. A. Dupont, having finished "Piccadilly," which will be released in America by World Wide Pictures, has another big production up his sleeve. Just what it is, is still a secret, but Charles Rosher, who has been cameraman for Mary Pickford for the last fifteen years, sails to join British International Pictures this month, the contract having been arranged by Dupont.

Clara Bow, Paramount's red-haired flapper queen, has left Hollywood for a few weeks on a vacation, while other scenes for "The Wild Party" are being filmed. This is Miss Bow's first talking picture.

Tiffany-Stahl announces that filming is about to start on the English production entitled "To What Red Hell," from the play by Percy Robinson now playing in London. The title, it is said, is taken from one of Oscar Wilde's stories with the following quotation as the motif: "For none can tell to what red hell his sightless soul may stray." The picture will be made at the Alliance Studios under the direction of Edwin Greenwood and will be personally supervised by Fred Bernhard, Managing Director of Tiffany-Stahl, Ltd., of London.

One vamp is not enough for a college picture, vouchsafed Carl Laemmle, Jr., so he signed Thelma Daniels to help Edna Marian lure the handsome collegians in the fourth series of "The Collegians." Both girls are blondes and George Lewis, the hero, must resist them both. Appropriately, the picture is titled "The Tug of War." It is one of Universal's new series of "The Collegians," which are being synchronized.

Mary Jane Irving, well known child actress, gives a strikingly sympathetic characterization as the "victim" in Cecil B. DeMille's production, "The Godless Girl," which Pathe will release on March 31st.

"The Bugle Sounds," an adaptation of Major Zinovi Petschkoff's dramatic story of the French Foreign Legion, has been announced as Lon Chaney's next starring vehicle for Metro-Goldwyn-Mayer.

"Jungle Kings and Queens of the Screen" is the title of the new issue of Our World Today, the modern screen magazine. "A Moving Movie Show" is the Lyman H. Howe Hodge-Podge for March.

Gus Edwards likes current slang as material for popular songs. "Let's Go Places and Do Things" is the title of the latest song hit composed by the author of "School Days." He will introduce it in his next Metro-Goldwyn-Mayer talking picture revue, "The Pierrot Minstrels."

Margery H. Lawrence's story, "A Woman Who Needed Killing," will be filmed as a 100 per cent. dialogue picture at the Paramount West Coast studios with one of the strongest casts yet assembled for a talking picture. Baclanova, the dynamic Russian artist, will have the title role, that of the fascinating wife whose charms bring death to two admirers. A similar fate for a third is prevented by her husband who knows the real truth concerning his wife's appeal for men but refuses to give her up because of his lonesomeness. Clive Brooks will play the husband. Rowland V. Lee has been chosen to direct the picture and will start as soon as he finishes editing "The Wolf of Wall Street," Paramount's all-talking picture which Adolph Zukor has termed "the greatest attraction since 'Wings.'"

Universal announces the purchase of "The Third Party," New York stage success by Mark Swan. Reginald Denny will star in the screen version, which is to be made after "Companionate Troubles," his next picture. The story is based on a practice in the Cafe Royal in London, whereby a "third party," a man, will sit in with a couple, who are married but not to each other, so that he may pose as the woman's husband in case the man's wife appears on the scene. It will be a talking picture.

The Tiffany-Stahl production "Zeppe-lin," a Reginald Barker special, is nearing completion. Conway Tearle, Claire Windsor and Larry Kent play the principal roles.

Josephine Dunn has been selected for the feminine lead in Metro-Goldwyn-Mayer's new co-starring comedy for Karl Dane and George K. Arthur, "China Bound." Charles Reisner will direct.



King Vidor directing a scene in his all-colored sound picture, "Hallelujah," released by Metro-Goldwyn-Mayer.

# ASK

Fred Shafer of Pantages, Toronto.  
Ray Tubman of the Imperial, Ottawa.  
Abby Wright of the Princess, Montreal.  
Mr. Straw of the Palace, Calgary.

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